

Term Information

Effective Term Summer 2021
Previous Value Summer 2017

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

to offer a 100% distance learning offering of 3901

What is the rationale for the proposed change(s)?

The course ran in AU20 during the pandemic and received a course assurance. The department would like the flexibility to run the course as a "DL" course in the future.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

The department will be able to offer the course as "DL" during the summer (with college approval) and students who are off-campus during the summer will be able to take the course and further their degree requirements. The course is also a Film Studies major course option and it will help students in that program as well.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3901
Course Title	World Cinema Today
Transcript Abbreviation	World Cinema
Course Description	An introduction to the art of international cinema today, including its forms and varied content.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No

Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: Soph standing, or permission of instructor.
Exclusions	
Previous Value	Not open to students that have credit for 350.
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0703
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:
Visual and Performing Arts; Global Studies (International Issues successors)

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Students will engage World Cinema in order to articulate key aspects of political, economic, cultural, and social life in countries outside of the U.S. and draw on this experience to reflect on the own attitudes and values as global citizens.
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Content Topic List	<ul style="list-style-type: none">• Being Viewed from Abroad• Confronting Civic Identity• Confronting Family Identity• Confronting Sexual Identity• Confronting Gender Identity• Confronting National and Religious Identity• Confronting Colonial Identity• Confronting Political Identity• Confronting Conventional Production Values• Confronting Conventional Plot Structure• Confronting Film References• Confronting Symbolic References• Confronting Cultural References• Confronting the Feature Film
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COURSE CHANGE REQUEST
3901 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
02/03/2021

Sought Concurrence

No

Attachments

- 3901 syllabus autumn 19.pdf: in-person syllabus
(Syllabus. Owner: Stephens, Gabrielle Marie)
- history of art 3901.docx: Technical Review
(Other Supporting Documentation. Owner: Stephens, Gabrielle Marie)
- ge assessment plan for histart 3901dl version.docx: GE Assessment Plan
(GEC Course Assessment Plan. Owner: Stephens, Gabrielle Marie)
- 3901 online syllabus revised for dl approval.docx: DL syllabus
(Syllabus. Owner: Stephens, Gabrielle Marie)
- 3901 online syllabus sp 21 updated.pdf: Updated w/ Panel Feedback
(Syllabus. Owner: Stephens, Gabrielle Marie)

Comments

- Updated syllabus incorporating panel feedback is now attached. *(by Stephens, Gabrielle Marie on 02/01/2021 11:44 AM)*
- See Panel feedback email sent 01-28-21 *(by Hilty, Michael on 01/28/2021 01:15 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	12/29/2020 04:45 PM	Submitted for Approval
Approved	Florman, Lisa Carol	12/30/2020 07:57 AM	Unit Approval
Approved	Haddad, Deborah Moore	12/31/2020 10:55 AM	College Approval
Revision Requested	Hilty, Michael	01/28/2021 01:15 PM	ASCCAO Approval
Submitted	Stephens, Gabrielle Marie	02/01/2021 11:44 AM	Submitted for Approval
Approved	Florman, Lisa Carol	02/01/2021 11:45 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/03/2021 08:52 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	02/03/2021 08:52 PM	ASCCAO Approval

History of Art 3901 (ONLINE) | World Cinema Today

Professor Levin | levin.1996@osu.edu

office: Pomerene 217

office hours: zoom, by appointment

Teaching Assistants:

Allie Mickle | mickle.20@osu.edu

Kevin Pementel | pementel.1@osu.edu

Course Information

- **Course times:** Asynchronous
- **Credit hours:** 3
- **Mode of delivery:** Distance Learning
- **Preferred means of communication:**
 - My preferred method of communication for questions is **email**.
 - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.
 - Your work will be assessed by a GTA who will be assigned to you the first week of class. You will be divided into two groups by last name. Look for an email with this information by the second week of the semester.
 - Please include both GTAs on all emails.
 - Please call 614-688-HELP for technical problems.

Course Description

This course provides an introduction to World Cinema. It begins by examining how the aesthetics of realism, concerned above all with the texture and temporality of everyday life, have shaped developments in filmmaking in Europe, Latin American, and Asia. It also considers how recent global art cinema engages with the codes of genre and commercialism. How have familiar cinematic codes and conventions been reinvented to depict experiences shaped by transnationalism, post-colonialism, global finance, and migration? By placing films made across the globe into the broader historical and (multi-) cultural contexts of their production, this course examines how world cinema today not only engages life in the present, but also calls up occluded fragments of the past.

Learning Outcomes

By the end of this course, students should successfully be able to:

- [1] to view, read about, discuss and interpret representative examples of recent world cinema
- [2] to develop a working knowledge of concepts, formal terms, and issues essential for critical film analysis
- [3] to broaden understanding of different cinema traditions
- [4] to demonstrate various critical methods of evaluating individual films of diverse origins
- [5] to gain awareness of how films generate meaning through perceptual and psychological experience and as a result, how cinema influences individuals and societies

General Education Goals and Expected Learning Outcomes

The goal of courses in **Visual and Performing Arts** is to develop your ability to evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

As part of the **Visual and Performing Arts** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

1. Students analyze, appreciate, and interpret significant works of art (cinema).
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

This course fulfills these learning outcomes by:

1. providing opportunities for students to watch, reflect, and analyze films produced under a wide variety of geographic and geo-political conditions in weekly discussions posts and a reflection paper.
2. providing occasions for students to develop and share reflections on the shifting discourse of contemporary world cinema in weekly discussion posts.

The goal of courses in **Diversity/Global Studies** is to develop your ability to understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

As part of the **Diversity/Global Studies** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

This course fulfills these learning outcomes by:

1. providing opportunities for students to make a comparative analysis of films produced under different political, economic, cultural, physical, social, and philosophical conditions in at least two distinct geographic locations in a reflection paper.
2. providing occasions for students to develop and share reflections on their own attitudes and values as global citizens in weekly discussion posts.

How This Online Course Works

The class is broken up into 14 modules. To access these modules, click on “modules” on the left-hand menu of the Carmen site for HA 3901 online. Each module contains all of the video lectures/pdfs, links to the required readings and films, and the quick checks you need to complete in order to access the next module. Graded items, such as weekly discussion prompts, reflection papers, and the final essay exam will appear separately under the “assignments” tab.

Mode of delivery: This course is 100% online. There are no required sessions when you must be logged in to Carmen at a scheduled time. However, there are due dates for participating in online discussions each week.

Pace of online activities: This course is divided into **weekly modules**. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

Credit hours and work expectations: This is a 3 credit-hour course. According to [Ohio State bylaws on instruction](http://go.osu.edu/credithours) (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (film screening, reading and assignment preparation, for example).

Attendance, participation, and discussion requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance: at least once per week**
You are expected to log in to the course in Carmen every week. During most weeks you will probably log in many times. If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Participating in discussion forums: two or more times per week**
As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics. **You'll need to respond to the prompt by Friday at midnight each week AND reply to a post by one of the other students in your discussion group by Sunday at midnight.** Please respond directly in a comment to their post. You'll need to keep to this schedule so that everyone can read through the initial posts and have time to reply.
- **Discussion format: Your posts should be 500 words minimum unless otherwise stated.** If you answer each part of the prompt, you will meet this minimum requirement easily. The weekly discussions are worth 40% of your final grade. Please see the prompt rubric for more guidelines. Failing to participate in a discussion will result in no points for that discussion. Failing to respond to your peers will also result in lost points. All posts must follow the "discussion and communication guidelines" for posting listed below. Posts that fail to meet those requirements will not receive credit.
- If you have a situation that might cause you to fall behind, please contact the professor as soon as possible.

Discussion and Communication Guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Tone and Civility:** Everyone is expected to be respectful and thoughtful. It is paramount that we maintain a supportive learning community in which we can share ideas, often about difficult topics. Always treat your peers with courtesy and respect and be aware that different people may hold radically different points of view. We may disagree with one another, but we will always aim to do so amicably and respectfully. Remember that tone (especially sarcasm or jokes) may not come across clearly online.
- **Writing style:** Discussion posts need not have the formality of a research paper, but you are expected to use proper grammar, spelling and punctuation. **Please proofread and edit your responses.** You are expected to directly and thoughtfully address the topic and to seriously consider your classmates' thoughts.
- **Citing Sources:** In your discussion posts, please cite your sources. If you cite the reading from that week, please include the author's name and page number. For sources outside of course materials, please provide a full citation or link.

- **Saving Your Work:** I strongly recommend that you write and save your work in a word processing or text editing program before posting to Carmen. This may save you lost time if you have a poor internet connection or other technical difficulty.

Assignments

- Students will respond to a multi-part **discussion prompt for each module**.
- In addition, students will write a total of **3 Reflection Papers** for this course. Each paper is 1000 words (or 4 pages) minimum and will require you to generate a comparative analysis of two films based on the formal, stylistic, social, cultural, and political terms we are studying in each of the courses 3 units.
- **PLEASE NOTE:** At the end of each module, you must complete a “Quick Check” to advance to the next module. While these assignments do not count toward your final grade, you must score 100% to unlock the next module. The answers to the questions come directly from the lectures and readings.
- While the Quick Checks do not have due dates, you are advised to complete the modules and Quick Checks by the dates listed on the syllabus so that you do not fall behind.
- **Students are instructed to work alone on assignments. Do not collaborate on your essays, share work/notes (unless you are an official SLDS note taker), or work together on any discussion post, reflection paper, or exam. Violations of academic integrity will be referred to COAM. (See statement on academic integrity below.)**

Late Assignments

Graded Discussions and reflection papers must be completed on time. **No credit will be given for late assignments unless a special arrangement has been made with the professor, preferably in advance of the due date (unless extenuating circumstances make that impossible).** Please see the schedule (on the syllabus and introduction page on Carmen) for when you should be completing each module. All discussion posts and reflection papers must be turned in to pass the course. Exceptions will be made on a case-by-case basis for extenuating medical or personal emergencies, or because of pre-arranged accommodations with SLDS. If you encounter an issue, please contact your TA and Professor Levin (levin.1996@osu.edu) as soon as possible.

How Your Grade is Calculated

- weekly discussion posts (500 words minimum): 40%
- three reflection response papers (1000 words each): 60% (20% each)

See Course Schedule for due dates.

Grading Scale

93–100: A	77–79.9: C+
90–92.9: A-	73–76.9: C
87–89.9: B+	70–72.9: C-
83–86.9: B	67–69.9: D+
80–82.9: B-	60–66.9: D
	Below 60: E

Required Materials & Technology

Readings: All required reading available on Carmen.

Screenings: You will find a link to each film on our course Carmen site under the appropriate module.

Required Equipment

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Webcam:** built-in or external webcam, fully installed and tested
- **Microphone:** built-in laptop or tablet mic or external microphone
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required Software

Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) (go.osu.edu/office365help) help article for full instructions.

CarmenCanvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)
- [CarmenZoom virtual meetings](https://go.osu.edu/zoom-meetings) (go.osu.edu/zoom-meetings)
- [Recording a slide presentation with audio narration and recording, editing and uploading video](https://go.osu.edu/video-assignment-guide) (go.osu.edu/video-assignment-guide)

Technology Support

In order to complete this course, you must have access to a computer (Mac OS X) or PC (Windows 7+). If you lose access to your primary computer (for a repair, for example) or internet, remember you may access the course Carmen site from any computer or from a mobile device. If you are having technical problems, please contact the technology help line **614.688.HELP** or <https://ocio.osu.edu/help>. Your GTA will unlikely be able to help if your problem is with your computer, your settings, or your internet connection.

Many of the films studied in this course must be screened independently online through the OSU Secure Media Library website: <https://drm.osu.edu/media>. After logging in, you'll find Assigned Playlists, under which tab you will find a class playlist. If you are unfamiliar with this OSU resource, please see the help page for the Secure Media

Library. Here you will find directions as well as trouble shooting tips: <https://drm.osu.edu/media/Home/Help>. Some films may be available through Kanopy. Links to the films will be clearly marked in each module.

The Secure Media Library's digitalization of the films is an on-going task resulting in irregularities in subtitling from film to film, so if subtitles aren't appearing or seem out of sync, try toggling the closed-captioning control marked "CC" or play a different format ("legacy," standard, high). Whenever possible films will be made available on Kanopy. If you're having an issue with Secure Media Library, check the FAQs here: <https://resourcecenter.odee.osu.edu/secured-media-library>

Additionally, since OSU introduced two-factor authentication for Carmen and other university sites through DUO, students have been experiencing some difficulty accessing course materials if their Duo connection times out (this may not be evident when you are using Carmen). **If you're having an issue, try logging out of Carmen and Duo and then back in again. This tends to fix most issues!** If you're having an issue with Carmen, check the FAQs here: <https://resourcecenter.odee.osu.edu/carmencanvas>

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** servicedesk@osu.edu

Digital Flagship

Digital Flagship is a student success initiative aimed at helping you build digital skills for both college and career. This includes offering an engaging collection of digital tools and supportive learning experiences, university-wide opportunities to learn to code, and a Design Lab to explore digital design and app development. Digital Flagship resources available to help Ohio State students include on-demand tutorials, The Digital Flagship Handbook (your guide for all things tech-related), workshops and events, one-on-one tech consultations with a peer or Digital Flagship staff member, and more. To learn more about how Digital Flagship can help you use technology in your courses and grow your digital skills, visit go.osu.edu/dfresources.

Academic integrity and collaboration

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University or subvert the educational process." **Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination.** For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>. The most common form of misconduct is plagiarism. Any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material found on the web. Guidelines for research can be found at <http://gateway.lib.ohio-state.edu/tutor>.

Ignorance of the University's Code of Student Conduct is never considered a valid excuse for academic misconduct, so be sure you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct. You will submit all of your work through Carmen's Turnitin system, which checks for plagiarism, originality, and misattribution across the class, all previous versions of the course, across the web, and across a consortium of universities. It easily finds all varieties of plagiarism. If a professor or GTA suspects that a student has committed academic misconduct in this course, they are obligated by University Rules to report their suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Instructor Feedback and Response Time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call [614-688-4357 \(HELP\)](tel:614-688-4357) at any time if you have a technical problem.

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **24 hours on days when class is in session at the university**.
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check [your notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to ensure you receive these messages.
- **Grading and feedback:** You can generally expect feedback on your 2 Reflection paper assignments within **two weeks**.

Student Services and Advising

University Student Services can be accessed through BuckeyeLink.

More information is available here:

<https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here:

<http://advising.osu.edu>

Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options on [Ohio State's Title IX website](https://titleix.osu.edu) (titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information, visit the [OIE website](https://equity.osu.edu) (equity.osu.edu) or email equity@osu.edu.

Commitment to a Diverse and Inclusive Learning Environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at [614-292-5766](tel:614-292-5766). **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://www.nationalsuicideline.org/) (suicidepreventionlifeline.org) or by calling [1-800-273-8255\(TALK\)](tel:1-800-273-8255). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's [request process](#), managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: slds.osu.edu
- Email: slds@osu.edu
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](https://go.osu.edu/canvas-accessibility) (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- [CarmenZoom accessibility](https://go.osu.edu/zoom-accessibility) (go.osu.edu/zoom-accessibility)
- Collaborative course tools

Content Warnings

- Content that may be triggering has been noted next to each film title. If you are concerned about your ability to watch a film that contains triggering material or about an issue that is not mentioned in these warnings, please contact me (Professor Levin) at levin.1996@osu.edu as soon as possible. It will be your responsibility to communicate your needs, but once you do, I will be happy to work with you to find a reasonable way to accommodate them.

COURSE SCHEDULE

Subject to change. Refer to the Carmen for updates.

***** Please see note about content warnings above. *****

Before you can access the course materials beyond the introductory module, you'll need to take the syllabus quick check in order to confirm that you have read through the syllabus and understand all course rules, policies, and due dates. This check is in place to make sure that you are not surprised by any course policies, due dates, or rules. **Please check the syllabus for information before emailing the professor or GTA with questions that might be answered herein.**

UNIT 1: REALIST & MODERNIST AESTHETICS

MODULE 1: INTRODUCTION TO THE COURSE

read:

- Course Syllabus
- Complete the quick check to unlock Module 2

respond & discuss:

- Response to discussion prompt 1 (due FRIDAY JAN 15)
- Follow up response 1 (due SUNDAY JAN 17)

MODULE 2: MAPPING WORLD CINEMA

screen: *The World [Shijie]* (Jia Zhangke, 2004) 135 min. China.

[content warning: possible suicide]

read:

- David Richler, "Cinema, Realism, and The World According to Jia Zhangke"

respond & discuss:

- Response to discussion prompt 2 (due FRIDAY JAN 22)
- Follow up response 2 (due SUNDAY JAN 24)

MODULE 3: REALISM AND ITS DISCONTENTS

screen: *Salaam Bombay!* (Mira Nair, 1998) 113 min. India.

read:

- Hamid Naficy, "Close up: Mira Nair's *Salaam Bombay!*"
- Amardeep Singh, "The Aesthetics of Disillusionment: *Salaam Bombay!*"

respond & discuss:

- Response to discussion prompt 3 (due FRIDAY JAN 29)
- Follow up response 3 (due SUNDAY JAN 31)

MODULE 4: POSTCOLONIAL AFTERMATHS

screen: *Hidden [Caché]* (Michael Haneke, 2005) 118 min. France.

[content warning: suicide]

read:

- Catherine Wheatly, *Caché* [ebook online]

respond & discuss:

- Response to discussion prompt 4 (due FRIDAY FEB 5)
- Follow up response 4 (due SUNDAY FEB 7)

MODULE 5: POLITICAL MEMORY

screen: *The Headless Woman [La mujer sin cabeza]* (Lucrecia Martel, 2009) 87 min. Argentina.

read:

- Gerd Gemünden, “Dazed and Deceitful: *La mujer sin cabeza* [*The Headless Woman*]”

respond & discuss:

- Response to discussion prompt 5 (due FRIDAY FEB 12)
- Follow up response 5 (due MONDAY FEB 15) [Happy Valentine’s Day!]

MODULE 6: SOCIAL CONFLICTS

screen: *A Separation [Jodái-e Náder az Simin]* (Asghar Farhadi, 2011) 123 min. Iran.

read:

- Michael Sicinski, “*A Separation*” (review)

respond & discuss:

- Response to discussion prompt 6 (due FRIDAY FEB 19)
- Follow up response 6 (due SUNDAY FEB 21)

REFLECTION PAPER 1

POSTED JAN 11 – (due FRIDAY FEB 26)

UNIT 2: REINVENTING GENRE

MODULE 7: WHERE IN THE WORLD ARE WE?

screen: *A Girl Walks Home Alone* (Ana Lily Amirpour, 2014) 107 min. USA.

read:

- Dale Hudson, “Blood, Bodies, and Borders”

respond & discuss:

- Response to discussion prompt 7 (due FRIDAY MAR 5)
- Follow up response 7 (due SUNDAY MAR 7)

MODULE 8: GENRE AND AUTEURISM

screen: *In the Mood for Love [Fa yeung nin wa]* (Wong Kar-Wai, 2000) 98 min. Hong Kong, China.

read:

- Gary Bettinson, “Frustrating Formulas: Popular Genre and *In the Mood for Love*”

respond & discuss:

- Response to discussion prompt 9 (due FRIDAY MAR 12)
- Follow up response 8 (due SUNDAY MAR 14)

MODULE 9: TALES OF IMMIGRATION

screen: *Mediterranea* (Jonas Carpignano, 2015) 107 min. Italy.

read:

- Howard Feinstein, “Jonas Carpignano’s *Mediterranea*” (review)
- Nicolas Rapold, “Jonas Carpignano” (interview)

respond & discuss:

- Response to discussion prompt 8 (due FRIDAY MAR 19)
- Follow up response 9 (due SUNDAY MAR 21)

MODULE 10: GLOBAL GENRES AND GEOPOLITICS

screen: *The Host [Gwoemul]* (Bong Joon-ho, 2006) 120 min. South Korea

[content warning: suicide]

read:

- Hsuan Hsu, “The Dangers of Biosecurity: *The Host* and the Geopolitics of Outbreak”

respond & discuss:

- Response to discussion prompt 10 (due FRIDAY MAR 26)
- Follow up response 10 (due SUNDAY MAR 28)

REFLECTION PAPER 2

POSTED FEB 26 – (due FRIDAY APR 2)

UNIT 3: TRAGICOMIC TRAJECTORIES

MODULE 11:

POST-COMMUNIST TRAGICOMEDY

screen: *Good Bye Lenin!* (Wolfgang Becker, 2003) 121 min. Germany.

read:

- Stephen Brockman, “*Good Bye Lenin!* or Farewell to the Socialist Motherland”

respond & discuss:

- Response to discussion prompt 11 (due FRIDAY APR 9)
- Follow up response 11 (due SUNDAY APR 11)

MODULE 12: CAPITALIST CRINGE COMEDY

screen: *Force Majeure [Turist]* (Ruben Östlund, 2014) 119 min. Sweden.

read:

- Michelle Orange, “Broken Contracts” (review)
- Violet Lucca, “Interview: Ruben Östlund”

respond & discuss:

- Response to discussion prompt 12 (due FRIDAY APR 16)
- Follow up response 12 (due SUNDAY APR 18)

MODULE 13: AN ABSURDIST FAIRY TALE

screen: *I Am Not a Witch* (Rungano Nyoni, 2017) 93 min. Zambia/UK.

read:

- Kelly Dong, “*I Am Not a Witch*” (review)
- Nikki Baughan, “*I Am Not a Witch*” (review)
- Katherine Luongo, “*I Am Not a Witch*” (review)
- Grace Barber-Plentie, “I Put a Spell on You” (interview)

respond & discuss:

- Response to discussion prompt 13 (due FRIDAY APR 23)
- Follow up response 13 (due SUNDAY APR 25) [optional]

REFLECTION PAPER 3

POSTED APR 2 – (due THURSDAY APR 29 at midnight)

note: Grades for seniors must be posted by Fri APR 30.

History of Art 3901 | World Cinema Today

autumn semester 2019 | 3 units | Tu/Th 3:55-5:15pm | Scott Lab 1
Professor Levin | levin.1996@osu.edu | office: 217 Pomerene Hall | hours: by appointment
Teaching Assistant: Eunice Uhm | uhm.3@osu.edu

course description:

Despite its common usage “world cinema” lacks a proper, positive definition. It tends to be defined negatively as “non-Hollywood cinema,” which Lúcia Nagib observes, “unwittingly sanctions the American way of looking at the world, according to which Hollywood is the center and all other cinemas are the periphery.” This course provides an introduction to world cinema that attends carefully to questions of definition. The emergence of global art cinema is often mapped as a succession of “new waves”: Italian neorealism, the French nouvelle vague, New Iranian Cinema, and the Danish Dogma movement. We will look at how the aesthetics of realism, concerned above all with the texture and temporality of everyday life, set these film movements (and other parallel developments in African, Latin American, Asian cinema) apart from films shaped by the codes of genre and commercialism. We will consider how recent world cinema departs from realism to depict experiences shaped by transnationalism, post-colonialism, global finance, and migration. Placing these films into the broader historical and (multi-) cultural contexts of their production, we will examine how world cinema today not only engages life in the present, but also calls up occluded fragments of the past.

grading:

- unannounced quizzes: 25%
- take home midterm: 40%
- in class final exam: 35%

You are responsible for all assigned readings and screenings, as well as material presented in class. Make-up assignments or exams will only be offered to students who have missed class due to a verifiable, legitimate absence (serious illness) and have provided the instructor with full documentation of the reason for the absence. If you miss an assignment, quiz, or exam that is not excused, the relevant percentage of your grade will be factored in as a zero. *Note: All writing assignments are to be submitted online through Carmen unless otherwise instructed. Late submissions will receive a grade reduction per class session they are late.*

required texts:

Traditions in World Cinema, Linda Badley, R. Barton Palmer, Steven Jay Schneider (2006)

Other required reading available on Carmen.

NOTE ON QUIZZES: If you miss a quiz for an excused reason (medical with a note or academic/extracurricular conflict discussed with me in advance) you can make up the lost credit through a take home response due by email before the next class meeting after the quiz. If you are absent, it is your responsibility to be in touch by email and provide a medical note in a timely fashion.

REGARDING REQUIRED SCREENINGS: Many of the films studied in this course must be screened independently online through the OSU Secure Media Library website: <https://drm.osu.edu/media>. After logging in, you'll find Assigned Playlists, under which tab you will find a class playlist. I strongly recommend you watch the films in the library with headphones to avoid issues with the streaming over wi-fi. To view these films on your home computer or device, you will need the latest version of Flash.

PLEASE NOTE: The Media Library's digitalization of these films is an on-going task resulting in irregularities in subtitling from film to film, so if subtitles aren't appearing or seem out of sync, try toggling the closed-captioning control marked "CC" or play a different format ("legacy," standard, high). Whenever possible films will also be made available on Kanopy or Swank.

FINAL EXAM: Our final exam is scheduled for **Wednesday Dec 11, 4:00pm - 5:45pm** which is a different day and time than when our class usually meets. It will, however, take place in 001 Smith Lab. If a common exam presents you with a time conflict concerning one of our exams, it is the responsibility of *your other instructor* to accommodate your obligations to HA3901. According to university rules, the unit offering common exams must provide you with an alternate testing time. Before purchasing that plane or bus ticket for your return home at the end of the semester, ascertain that there is no conflict with our final exam. Final exam schedules are posted by the OSU Registrar well in advance of your class registration, so it is your responsibility to arrange all travel in deference to your academic responsibilities.

academic misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>. The most common form of misconduct is plagiarism. Any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material found on the web. Guidelines for research can be found at <http://gateway.lib.ohio-state.edu/tutor>.

other conduct guidelines: The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited. Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

students with disabilities: "Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

mental health services: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio

State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

objectives:

- [1] to view, read about, discuss and interpret representative examples of recent world cinema
- [2] to develop a working knowledge of concepts, formal terms, and issues essential for critical film analysis
- [3] to broaden understanding of different cinema traditions
- [4] to demonstrate various critical methods of evaluating individual films of diverse origins
- [5] to gain awareness of how films generate meaning through perceptual and psychological experience and as a result, how cinema influences individuals and societies

general education goals and outcomes

visual and performing arts

goal:

The goal of courses in this category is to develop your ability to evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

expected learning outcomes:

- 1. Students analyze, appreciate, and interpret significant works of art (cinema).
- 2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

the course will satisfy these learning outcomes through:

- 1. providing opportunities for students to watch, reflect, and analyze films produced under a wide variety of geographic and geo-political conditions both in weekly discussions and quizzes.
- 2. providing occasions for students to develop and share reflections on the shifting discourse of contemporary world cinema both in weekly discussions and a screening report.

diversity/global studies

goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

expected learning outcomes:

- 1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
- 2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

the course will satisfy these learning outcomes through:

- 1. providing opportunities for students to make a comparative analysis of films produced under different political, economic, cultural, physical, social, and philosophical conditions in at least two distinct geographic locations in a screening report.
- 2. providing occasions for students to develop and share reflections on their own attitudes and values as global citizens in class discussion and a final exam essay question.

CLASS SCHEDULE (subject to change - please check Carmen for updates)

TITLES IN RED ARE TO BE SCREENED BY YOU ONLINE. WE WILL BEGIN THE FILM EACH WEEK IN CLASS ON TUESDAY.

NOTE: YOU SHOULD BE PREPARED FOR A QUIZ ON THE FILM AND READING BY THURSDAY OF EACH WEEK.

TRIGGER WARNINGS: Content that may be triggering has been noted below each film title. If you are concerned about an issue that is not mentioned in these warnings, please contact me as soon as possible and let me know. There will be a warning offered before sequences we watch in class that contain triggering material. Students are permitted to step out of the room during the clip or part of the clip if necessary. If you are concerned about your ability to watch a film on your own on Secure Media Library that contains triggering material, please let me know at least a week in advance of the assignment (and preferably as soon as possible) so we can discuss other options. It will be your responsibility to communicate your needs, but once you do, I will be happy to work with you to find a reasonable way to accommodate them.

WEEK 1 (Aug 20 & 22) WHOSE WORLD CINEMA?

screen: ***The World [Shìjiè]* (Jia Zhang-ke, 2004) 135 min. China.**

[trigger warning: suicide & human trafficking]

read: Lucia Nagib, "Towards a Positive Definition of World Cinema" [on Carmen]
TWC chapter 2

WEEK 2 (Aug 27 & 29) REALISM, FANTASY, AND DIASPORIC INDIAN CINEMA

screen: ***Salaam Bombay!* (Mira Nair, 1998) 113 min. India.**

[trigger warning: suicidal ideation & sex trafficking]

read: TWC chapter 13
Hamid Naficy, "Close up: Mira Nair's *Salaam Bombay!*" [on Carmen]

WEEK 3 (Sep 3 & 5) POSTCOLONIAL AFTERMATHS

screen: ***Hidden [Caché]* (Michael Haneke, 2005) 118 min. France.**

[trigger warning: suicide]

read: TWC chapter 3
Christopher Sharrett, "*Caché*" [on Carmen]

WEEK 4 (Sep 10 & 12) POLITICAL MEMORY AND NEW ARGENTINE CINEMA [NO CLASS FEB 1]

screen: ***The Headless Woman [La mujer sin cabeza]* (Lucrecia Martel, 2009) 87 min. Argentina.**

read: TWC chapter 9
Cecilia Sosa, "A Counternarrative of Argentine Mourning" [on Carmen]

WEEK 5 (Sep 17 & 19) NAVIGATING NEW IRANIAN CINEMA

screen: ***A Separation [Jodái-e Náder az Simin]* (Asghar Farhadi, 2011) 123 min. Iran.**

read: TWC chapter 12
Michael Sicinski, "*A Separation*" [on Carmen]

WEEK 6 (Sep 24 & 26) WHERE IN THE WORLD ARE WE?

screen: ***A Girl Walks Home Alone* (Ana Lily Amirpour, 2014) 107 min. USA.**

read: Dale Hudson, "Blood, Bodies, and Borders"

WEEK 7 (Oct 1 & 3) WENYI PIAN: CHINESE MELODRAMA AS POSTMODERN WORLD CINEMA

screen: ***In the Mood for Love [Fa yeung nin wa]* (Wong Kar-Wai, 2000) 98 min. Hong Kong, China.**

read: TWC chapter 14

WEEK 8 (Oct 8) MIDTERM

TAKE HOME MIDTERM: due OCT 13 @ midnight

WEEK 9 (Oct 15 & 17) GLOBAL GENRES AND GEOPOLITICS

screen: ***The Host* [Gwoemul] (Bong Joon-ho, 2006) 120 min. South Korea**

[trigger warning: suicide]

read: Hsuan Hsu, "The Dangers of Biosecurity: *The Host* and the Geopolitics of Outbreak" [on Carmen]

WEEK 10 (Oct 22 & 24) ORALITY, MUSICALITY, AND MISE-EN-SCENE IN AFRICAN CINEMA

screen: ***Waiting for Happiness* [Heremakono] (Abderrahmane Sissako, 2002) 96 min. Mauritania.**

read: TWC chapter 10 (background)

Interview with Abderrahmane Sissako [on Carmen]

WEEK 11 (Oct 29 & 31) TALES OF IMMIGRATION

screen: ***Mediterranea* (Jonas Carpignano, 2015) 107 min. Italy.**

read: Howard Feinstein, "Jonas Carpignano's *Mediterranea*" [on Carmen]

Nicolas Rapold, "Interview: Jonas Carpignano" [on Carmen]

WEEK 12 (Nov 5 & 7) DOGME 95: DIGITAL DILEMMAS

screen: ***The Celebration* [Dogme 1: Festen] (Thomas Vinterberg, 1998) 105 min. Denmark.**

[trigger warning: suicide, sexual violence/incest]

read: TWC chapter 6

WEEK 13 (Nov 12 & 14) DADS AND DARK COMEDY

screen: ***Force Majeure* (Ruben Östlund, 2014) 119 min. Sweden.**

read: Michelle Orange, "Broken Contracts" [on Carmen]

Richard Porto, "Winter of Discontent: An Interview with Ruben Östlund" [on Carmen]

WEEK 14 (Nov 19 & 21) POST COMMUNIST CINEMA

screen: ***Good Bye Lenin!* (Wolfgang Becker, 2003) 121 min. Germany.**

read: Stephen Brockmann, "*Good Bye Lenin!* or Farewell to the Socialist Motherland" [on Carmen]

WEEK 15 (Nov 26) ALL ABOUT...

screen: ***All About My Mother* [Todo Sobre Mi Madre] (Pedro Almodovar, 1999) 105 min. Spain.**

[trigger warning: transphobic language]

read: Ernesto Acevedo-Muñoz, "The Body and Spain: *All About My Mother*" [on Carmen]

WEEK 16 (Dec 3) ALL ABOUT...continued...

review for final exam

FINAL EXAM: Wednesday Dec 11 4:00 to 5:45 pm in Scott Lab 001

GE assessment plan **Diversity/Global Studies ELOs**

GE Expected Learning Outcomes	Methods of Assessment *Direct methods are required. Additional Indirect methods are encouraged.	Level of student achievement expected for the GE ELO (for example define percentage of students achieving a specified level on a scoring rubric)	What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOs?
<p>ELO 1 Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.</p>	<p>Written reflection paper that asks students to compare two films touching on the different political, economic, and social contexts in which they were produced.</p>	<p>80% of students expected to meet satisfactory or above based on a 100-point rubric below.</p> <p>(100-90) Excellent critical analysis supported by close reading of film & text. (89-80) Good analysis supported by summary of film & text. (79-70) Satisfactory analysis referencing film plot (69-60) Limited analysis without direct reference to specific details of film or text (59 and below) Unsatisfactory analysis with incorrect reference to film and or text.</p>	<p>If 50% or more of the responses fail to identify different political, economic, and social contexts in which the selected films were produced, the video lectures which introduce and model this mode of historically informed comparative analysis will be reviewed and may be revised.</p>

GE assessment plan for **Visual and Performing Arts ELOs**

GE Expected Learning Outcomes	Methods of Assessment *Direct methods are required. Additional Indirect methods are encouraged.	Level of student achievement expected for the GE ELO (for example define percentage of students achieving a specified level on a scoring rubric)	What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOs?
<p>ELO 1 Students analyze, appreciate, and interpret significant works of art (cinema).</p>	<p>Written reflection paper that asks students to compare the way two employ different formal and stylistic modes of creating cinematic meaning.</p>	<p>80% of students expected to meet satisfactory or above based on a 100-point rubric below.</p> <p>(100-90) Excellent critical analysis supported by close reading of film & text. (89-80) Good analysis supported by summary of film & text. (79-70) Satisfactory analysis referencing film plot (69-60) Limited analysis without direct reference to specific details of film or text (59 and below) Unsatisfactory analysis with incorrect reference to film and or text.</p>	<p>If 50% or more of the responses fail to distinguish different formal and stylistic modes of creating cinematic meaning in the selected films through comparative analysis, then the video lectures which model this mode of comparative analysis will be reviewed and may be revised. In addition, the inclusion of relevant films in the course will be reviewed and potentially lead to the substitution of other films that can foster more productive comparisons.</p>
<p>ELO 2 Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.</p>	<p>Written response to an online discussion prompt that requires students to properly employ formal terminology drawn from the discipline of film studies to carefully describe a scene in a film.</p>	<p>80% of students successfully employ at least three specific formal terms that are used to analyze the depiction of cinematic space (shot, take, depth of field, mise-en-scene, etc.).</p>	<p>If 50% or more of the written responses fail to employ these analytical terms correctly then the video lectures and texts which introduce and model how to use these terms of analysis will be reviewed and may be revised or replaced with other texts.</p>

Appendix

Diversity/Global Studies

ELO 1:

Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

Response Paper prompt

In the first unit of this course, we have watched five films: *The World, Salaam Bombay!*, *Hidden (Caché)*, *The Headless Woman*, *A Separation*. Each film calls our attention to a specific kind of looking, associated with a different figure or technology: the tourist, the surveillance camera, the ghost, and the judge. In an essay of no more than 1000 words, choose two scenes from two different films that we have watched so far that warrant comparison in your view.

1. Which mode of looking (or modes if appropriate) do you associate with each film?
2. How would describe the importance of this mode of looking in each case? **(A strong answer will make reference to some of the specific historical, political, and social issues we've been discussing in each module.)**
3. Describe a specific moment in each film where this way of seeing the world emerges as significant. Be sure to situate the moment within the larger story and use formal film terms (shot, take, etc.) in your description.
4. What do you think is important or meaningful about the way the film makes use of this mode of looking? In other words, why invite viewers to see the world directly (or indirectly) from this perspective?
5. Conclude by setting up a comparison between the two films you have written about based on your observations. How do these modes of looking allow the filmmakers to address different issues or concerns?

ELO 2:

Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Discussion post prompt

Write a short discussion post (500 words) in response to the following prompt. Be sure to respond to one of your classmates' posts before the due date. In her essay, "Towards a Positive Definition of World Cinema" Lucia Nagib argues that "However common it has become, the term 'world cinema' still lacks a proper, positive definition." How have scholars of world cinema "unwittingly sanctioned the American way of looking at the world" in her view? What are two of the approaches to defining World Cinema that Nagib discusses? How do each of these approaches fall short of resolving the issue she identifies? In her conclusion, Nagib develops her own definition of world cinema. How would you rephrase this definition in your own words? What questions does her definition raise for you?

How do *you* understand what it means to look at the world “the American way”? What role do you think cinema can play in providing other ways of looking at the world? Cite a specific example drawn from the film we watched this week. How does Nagib’s definition of world cinema challenge your own sense of “the American way of looking at the world” or point to its limitations?

Visual and Performing Arts

ELO 1:

Students analyze, appreciate, and interpret significant works of art (cinema).

Write a short discussion post (500 words) in response to the following prompt. What is the scene that Gerd Gemünden describes as the turning point in *The Headless Woman*? (What happens to prompt Vero to change her account of what happened on the road?) Describe the scene carefully, paying close attention to atmosphere (lighting, sound), point of view, focus, and framing. Be sure to use these formal film terms in your description. Refer to lecture 5.3 if you aren’t sure how to use these terms in your analysis. What makes this scene important in your view? How do you interpret its significance? What is something Gemünden says about the scene that you found interesting?

ELO 2:

Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Reflection Essay prompt

In an essay of no more than 1000 words, respond to the following prompt:

In the second unit of this course, we have watched four films: *A Girl Walks Home Alone at Night*, *In the Mood for Love*, *Mediterranea*, *The Host*. In each case, the film takes up and reinvents or mixes different familiar genre codes. Some elements of these genres or subgenres (**vampire films, melodrama, wenyi pian, bio-terror**) have been discussed in depth by the scholars we have read (Dale Hudson, Gary Bettison, Husan Hsu) other genres (**monster movies, spaghetti western, thriller/suspense, road movie, slapstick comedy**) are mentioned in passing by these scholars or film critics such as Howard Feinstein. Some of the directors we have studied have also expressed their own complex feelings about genre conventions, for example, Bong Joon-ho, says “I have a real love and hate feeling toward American genre movies, I’ll follow the conventions for a while, then I want to break out and turn them upside-down.”

1) For this reflection paper, choose two of the four films mentioned above, and describe how each turns a familiar genre code or convention (character type, plot line, narrative theme) “upside down.” A strong paper will cite one or more of the scholars or critics we have read in this unit. You should also directly reference the lectures where appropriate.

2) Be sure to carefully describe a moment in each film which exemplifies how it engages with and subverts or reinvents the genre/s you have chosen to write about. **A strong paper will make reference to the formal terms we have been discussing in this course (framing, mise-en-scène, shot, take, etc.).** Illustrate the moment you are describing in each film with a screen shot.

3) In your conclusion, analyze what you take to be significant about how each director you have chosen to write about plays with and subverts familiar elements of genre. Use the terms of your analysis to propose a point of comparison between the two films you have selected. A strong conclusion will identify the basis of this conclusion and explain the broader implications of the comparison. For example, “While Film A uses X strategy to subvert the codes of genre, Film B instead employs Y approach. This difference is meaningful in this way”

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: History of Art 3901
Instructor: Professor Levin
Summary: World Cinema Today

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> • Carmen • Office 365
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> • Zoom • Carmen discussion board postings • OSU Secured Media Library • Kanopy
6.3 Technologies required in the course are readily obtainable.	X			All materials are available free of charge or for a nominal charge.
6.4 The course technologies are current.	X			All technologies are web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3rd party tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			ASC Distance Learning Syllabus Template is used.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			No 3 rd party tools re used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X			All assignments and

				activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.
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Reviewer Information

- Date reviewed: 12/28/2020
- Reviewed by: Ian Anderson

Notes: Just the two statements need to be added and then this can be submitted. No need to resubmit to me for review.

^aThe following statement about disability services (recommended 16 point font):
 The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>